



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Dutch chair on a Venetian leather seat that is fastened with huge brass-headed nails, and look about you.

You will quickly discover that the room is pitched in a low key because the daylight is readily diffused from the windows. The walls are profusely hung with relics of war, antiquities, and rich stuffs.

There are no abrupt curves, an easy breaking up of square architectural lines having been accomplished by the most artistic draping imaginable.

In one recess is a canopy of gold and silver brocade and light colors, held up by assegais or javelins from Zululand, spread out in the form of a fan and resting on several Indian lacquered bows, ornamented in most intricately painted patterns and formerly a part of Jules Jacquemart's collection.

Strangely contrasting, and hanging from one of the bows is an old Roman lamp relieved against a bit of green damask.

A pair of sliding brass doors of open chiseled work, once the inner doors of a tomb, and most exquisitely traced, forms the background.

Beside the door, as if on guard, stands a perfect suit of sixteenth century German steel plate armor. An antique Persian prayer rug of olive, dark blue, tawny yellow and creamy white tones hangs on the wall beside the armor, and no paper or painting could give such effect as this produces.

One of Daubigny's "landscapes" forms a center around which is arranged a flight of Indian ornamented arrows, balanced by two brass sconces.

Circassian arms are placed in juxtaposition, and some fine cloisonné ware tempers the otherwise too bristling wall. A brocade silk altar cloth is used here with telling effect, the forms and folds making a gentle and important arrangement.

The windows are hung with blood red brocade tapestry, gold ornaments, and the glass is painted with the Allen coat of arms, which mellows the light.

One of Corot's paintings on one of the sides hangs against a richly embroidered low toned Chinese red hanging.

Four walnut panels, of the French renaissance period, representing the story of Phæton, carved in high relief, are placed in various positions.

An angle is made in one corner of old gold tapestry with a rich border, a figure painting by Boughton forming a center.

The ceiling is a pale blue ground with gold circles, which is light and cheerful, and takes away any feeling of oppression of the low studding.

The floor is covered with Bokhara, Persian, Cashmere, and other choice rugs. Cabinets, library shelves, and the like, fill in at just the right niches, and you never feel that the thing is overdone.

A fine old oak table is filled with carved Japanese objects and bric-a-brac, and its griffin legs show to advantage.

Luxury and taste are evident at every turn, and it is hard to properly convey the degree of refined artistic feeling which pervades these rooms.

I would like to have given an outline of some of Mr. Allen's paintings, and enumerate the many hundreds of sketches and studies I saw tucked away in quiet drawers and corners, but as this article deals entirely with the decorative, that pleasure is denied.

THE ART OF ARRANGEMENT OF ARTISTIC OBJECTS.

THE great diversity of taste that exists among the public leads to great differences in the arrangement of artistic objects. The subject appears never to have been honored with a treatise, yet it closely concerns the principles of color, contrast of forms, and due disposition of space. We

would accordingly call attention to the different effects produced both by a right and inartistic posing of *articles de luxe*, whether in paintings, statuary, castings, and carvings; in short, to the innumerable articles which are employed to embellish apartments.

What is desired is to show them off to the best advantage. One article will sensibly or insensibly affect the appearance of another. The effect of the display of such articles in many private dwellings is injured by overcrowding. Whatever their value and separate attractiveness, it is

more so that these differ in size and character. If a few are of large size they are readily disposed of, occupying, as they should, the most prominent places; the difficulty is with those of smaller size. A certain irregularity as to height will be found to be pleasing as contributing to variety, and presenting them at the heights and distances at which they may be seen to best advantage. Much here depends on the interior architecture of the room, and something on the ground against which they are laid.

For ornaments strictly so-called, mantel-pieces and brackets afford the best opportunity for display, whether the mantel-piece have a simple shelf or is built up towards the ceiling with pilastered recesses. With the former most of the objects in the article selected should occupy the center and those to right and left be of less height than the ornaments at the extremity. The other class of mantel-pieces is well set off by antique or medieval objects, as in vases of porcelain and metallic ewers and plaques, the hues of which afford that sprightliness of appearance appropriate to the hearth; but in these choiceness in the articles is more important than their number. The charm should be in suggestiveness, and not be injured by a crowd of objects that would present a museum-like appearance. Nor need the ornaments in the recessed sides be equally balanced, or contain the same description of objects.

In the construction of houses, where there is ample space at the command of the architect, recesses to contain articles of furniture that would otherwise project inconveniently, are to be recommended. The contrast of elaborated and plain surfaces of ornaments is never to be lost sight of.

The introduction of small mirrors of beveled glass in rich oval or hexagonal frames, set in iridescent glass with leaves and flowers, has been of benefit to the display of minor ornaments; when with concave surfaces they reflect all portions of the room; at all events, unlike the old looking glasses, they do not monopolize space.

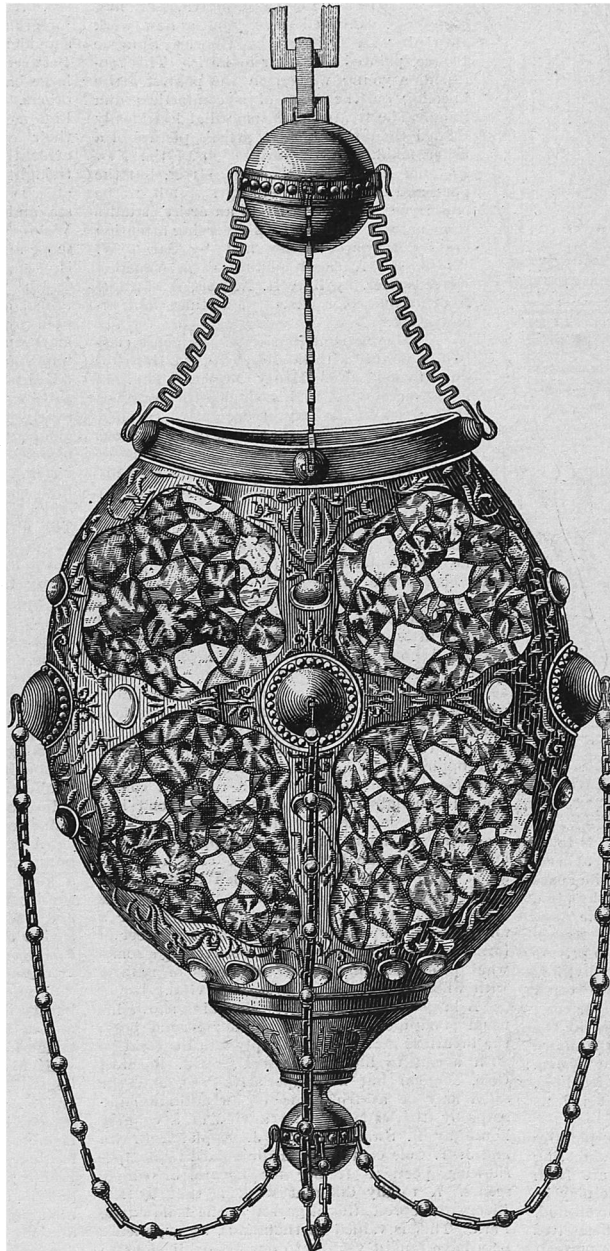
The effect of artistic arrangement as contrasted with unskilled medleys of objects may be seen on an extensive scale in the store windows of this metropolis. The great secret of success is to excite attention, and there are hundreds of window dressers who have a positive genius in this line. Much may be learnt by those desirous of setting off their interiors to the best effect by the survey of the arrangements carried out in show windows.

A LOST ART IN CERAMICS.

UNDER an ancient Chinese dynasty, the beautiful translucency of the exquisitely thin ware produced was taken advantage of for a peculiar species of decoration, the art of which has been lost. On the pure vessel being filled with liquid, blue fishes and other animals became visible, which were absolutely imperceptible when it was empty. This effect was produced by enclosing the colored figures between two thin lamina of porcelain paste, and reducing the thickness of the outer side as much as possible before the glaze was applied.

HAMMOCKS may be made of heavy canvas and trimmed with bright fringe.

THE LONDON TIMES in a recent article upon the beauties of a nobleman's home in the interior of Russia, described the condition of the inhabitants of a town of 1,000 persons, in the midst of which this nobleman's estate was located. The houses are of wood, thatched, and of two rooms each. Among the entire number there were only twenty beds and bedsteads, though no one person possessed both bed and bedstead. What comfort could be gathered from the bedstead alone is not stated.



HANGING HALL LAMP.

DESIGNED BY MISS ALICE MORRISON, STUDENT OF THE WOMAN'S INSTITUTE OF TECHNICAL DESIGN.

One-third actual size. Chains and frame work of brass, studded with jewels; windows of broken jewels. Openings are cut in the brass for ventilation. The lower part of the lamp opens by means of a hinge set in brass band, exposing four keys inside. The bent rods connecting the lamp with the ball above it, are hollow, to allow the gas to run down inside the brass bands bounding the sides in tubes, terminating in four burners, which are regulated by the four keys. The top is left open, that the flame may burn without flickering or smoking.

This Lamp was awarded THE DECORATOR AND FURNISHER Medal for the best example of decorative work.

better at all times to have too few than too many. This result often arises from the impression that all portable artistic objects of value, suitable for display in connection with furniture, should be brought together in rooms to which general visitors have access. The fair course seems to us to give the family and sitting-room some of the benefit of what is beautiful in art, and so calculated to excite pleasurable emotions.

To determine the best positions of paintings and engravings is often a difficult matter, the